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M - Could we get into some specific material,
how & why you got into video.

ST I just got into video because Woods got into
video, so this is a question for him.

W - This is sweet area! So remember, so
desperate to believe in what I was doing -
I was trying to believe in my writing, I was trying
to believe in film, which I was educated in.
And I suddenly there was this primitive medium
video and then ~~saw the~~ ^{saw the} primitive material called
feedback ~~feedback~~ and it was like the phenomenon
itself was what caught me. I had some ideas
about ~~it~~ but this was very much
in elements to it, ~~but~~ ^{and} ever more mysterious.
So this particular ~~stage~~ of the material turned
me itself around and I was lucky to the my
job, being around a place that had a small
format video, so I could start taking it home.
That's where Steven took it over. "It's ³ and ¹ and ¹
she's a woman, She threw away her video, ^{in up to the like} ~~she's~~
picked up the video

ST Bay was I glad to get rid of that video.
W The 1st day I came home, he had already produced
a ~~1 hour~~ tape.

ST It's a very natural place for Woods. He was

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evening

at a place where he was earning money so we could pay the rent & live and ~~buy~~ buy equipment - we were already buying a lot of tapes. And the place provided him w/ all the equipment we needed. We could off it off anytime we needed.

W - We borrowed

ST - Yes. ~~consistent~~ We could take it in the evening my all over S.F., do all sorts of things, & get it back in the morning. We got so involved that Wood decided very rational that he had to quit work. So, we agreed to it. There was no way he could be bogged down w/ some stupid job when all this was going on.

W - So sent a letter to her father in Iceland who had never heard the word ~~term~~ word, "in" involved in rock n' roll. Daddy sent me some more. And he did! It wasn't much, but it bought us a Porta-Pack or something.

ST - My parents always believed in me, totally. The only time they didn't was when I was going to marry a foreigner. My mother was alarmed at that. And a friend came in & said, "why are you so alarmed? Don't you believe in Stein?" My mother calmed down, and realized it had to be a good one, because I wouldn't get anything

Never secret background which is called music composition about
base

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else. ~~Not~~ ^{It's} my father saw videos once
when I was asked to give a lecture at the
Anglo-Icelandic Cultural Exchange in Iceland.
And he was quite disgusted at it. He thought it
was pretty silly. That didn't matter.

"I can't spend a minute on this - It gives
me a headache." So we laughed and that
was it. He died a couple of years later.

W Do you still play violin

St I haven't ~~practiced~~ since moving here. But
I should. I'd like to play in a quartet.

Jackie Have you been doing the synthesis
music

St - No, that's ^{a natural for} ~~a natural for~~ I wasn't free. I could
do nothing with it, I was so trained in music.
He's somewhat trained, but he doesn't read
music ^{fluently} ~~fluently~~. He could go straight in
there & do symphonies & operas.

W - It have no ~~preconceptions~~ ^{preconditions or hangups} about it, so I
can be free. It's the only ⁿ area I could work
~~because~~ old-fashioned ~~traditional~~ structures.
I've been doing that ~~secret~~ secret for years, but now
I have to come out of the closet because now we're
producing this ~~western~~ for called Paganini

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- at least that's the working title. Anyway... what was the question?

Wolter: A bit unsure, but just keep talking

W- One day maturation, to play around as a video + audio instrument way. I very early recognized that it's the same material - there's no division in the material sense. It's energy, in a particular arrangement in time. It's not a frequency or organizational difference. The material is identical. Do you understand?

Mal: Yes.

W- Right, because it's important that it comes across. That kind of material inspired us to extrapolate all video events into audio, interface, and vice versa, kinda all sorts of video events into control for audio synthesizers, or vice versa. We used, 10 yrs ago, the smallest video synthesizers we could find to generate images. It became a musical, ~~simple~~ complementary, systematic inspiration. That taught us the most dramatic lessons about the material: what it is, how you move it around, change it. That ~~keeps~~ keeps the pages of our understanding of video. That's why we took the road of working on video in its primary level. We don't live at the television world. We're pointing toward the materiality of it. Controllability of it as a material. And it's very close to what

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a sculptor would do with other materials. For us it's tangible. we can actually touch & they [the tiles]. You can, with the computer, plot certain events in time, because everything screens as equal to particular locations in particular time. So once you know how to plot certain sets on the screen ^{or in front of the screen} you can change if ^{the} program it, to certain structure images. Working in time becomes part of the craft, and that's ^a ~~an~~ way inspired by the basic investigation of the material.

W- You do all the program?

W- Yes, though sometimes ^{I have to} get help, because I'm not naturally gifted in mathematics.

J- So many terms from the electronic sphere have gotten into the language. It makes me think that children of this generation will have a closer, more natural relationship to all the technology of the generation before.

W- An incident happened here. Brad Smith brought his son. His son wants to make a robot, and he wants to tell the robot to go to the bathroom. He didn't understand that first the robot had to know where the bathroom was. He has to teach him.

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He was totally blown away by the fact that he has to write a program for everything. ~~He has~~ This culture totally mythologizes everything. On one level you have to go down to the ^{the code structure} ~~spine~~ level to learn how something works, or else it's misunderstood.

M. But it's necessary in a sense, that that be kept secret. It's like... the ~~sophic~~ masons had to keep their ~~ability~~ secret. If anyone else did it, it would fall down.

W. If creative people ~~instead of utilitarians~~ get into the development of languages, then the lang's will carry the significance of the culture, rather than the significance of utility, what it is now. Languages are made by technologists or scientists. It's

in language ~~aren't~~ ^{isn't} made by poets?

W. should be. Unfortunately, they've been mathematicians. That's the paradox. We have to understand that ~~the~~ code organization of language is ~~the~~ ^{the duty of} the citizen, ~~the artist~~ or the creative part of the society ^{of the good other} purpose. It should not be that linked with the utilitarian side as it is now.

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These things should be taken from the hands of
computer scientists, & they should become general
property.

1. ~~Part~~ of comput. science was as common as reading
writing, a mastery in our life, the people's ~~own~~
creativity could come out in that as vehicle.
It's a means of expression, not just a scientific thing
off in the corner
angle letters into a culture

2) This may divide a culture, though, ~~too~~. Because
everybody can find his or her way of expressing certain
programs. There are now ~~phonetic~~ analyzers which allow
you to talk to computers. To smart kids we
someday ~~compute~~ the human language as inefficient.
They may communicate w/ a vocal non-human
speech pattern - very efficient, very fast, but it's
going to be one-to-one, machine and computer.
This isolates society as a culture group.

as letters or conversation do. No need to despair.
Some people will be taken to gibberish, talking only to
their ~~communicate~~ computer.

3. A lot of people are ~~developing~~ working on
that they can all use to talk to their computers & and
all the computers are compatible & they can all talk
to all other ~~others~~. We're not interested in that.

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We're interested in very special computers that can only talk, maybe, to us. or people who take the same pain as us to get that out of the computer. And I think that's the way it's going to go, that people are going to shape computers to their needs.

Malin: Does that kind of autonomy come from well thought, or from circumstances, from the tools?

Indi: You didn't always use the computer in your video work?

W.N.O.: You buy one, then you learn how to use it.

St. Yes, we had to buy the tool, then learn. You read, you wonder, and for a long time you're very intimidated. You have ^{too} wonderful tool in your living room, & you don't know anything about it. We would get our friends to come in & make it conversant, and they would say "oh, you need a bootleg," and we would say "what's a bootleg?" Then someone else would tell us what it was, and where we could buy one. We had to learn everything the hard way.

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W - You never took formal classes in computer.

W - I'm incapable of learning from classes. It's always taught as an abstract, or somehow useless, application.
If you learn by buying it ... that's the first act of commitment. ~~It's~~

Jacie - Would you give us a little history, all the mistakes?

SJ - First we had the space, & because we had the space all those things could start happening. Because if they hadn't happened, the space would have been empty. We found the place, fell in love at it ... a beautiful space, in a beautiful building.

W - Others would say otherwise - a rat hole

SJ - That's what it was - total gutted. But I had this feeling. A contractor friend found it at us, & we talked the landlord into giving it to us for a cheap rent. Eventually we then won't be realizing it was a most beautiful room. In the meantime, we couldn't fill it up. We had no money, no equipment, became a performance space. We asked my boy around to come & do something there, & we filled up the schedule that way. That's what we need in Dentate is a space like the performance space. A space at the rent paid.

The income from the gate is enough to run the resto of it.

W - It all happened in this sea of possibilities, because video had virtually no place to show. There were a few theaters owned by special groups, dedicated groups. It But they wouldn't show you stuff, only them own.

W We decided that, since we had so many people coming to our place to show video, it's time to take it out

It so it wasn't about by design. We didn't know about alternate spaces for performances and all those things that were going on, & we didn't even know that the space would be the heart of what was later SOHO itself. in 1971, was just a burnt-out shell. It was total fire damage. We'd lived in it for 6 yrs, but mostly among ^{the} foreigners. Suddenly we had this kitchen and we found out about all this unbelievable creative energy!

M - Were you able to keep doing your own work?

It yes. We then worked out at midnight, & started working until 7 or 8 in the morning.

W - The only policy we had... we presented electronic acts, ~~but also~~ performance of electronic music, videos, but that was only a general policy. People eventually found everything experimental there. Even theater would sometimes

would feel better than elsewhere. So it wasn't limited just to electron arts. Someday I would like to participate in somethin' devoted just to that, electron arts. Not something we have passion for. When we started at the Kitchen, we had jobs to pay the rent. When we left, it was a \$40,000 operation. Now it's \$25,000, on institution. But there ~~was~~ ^{is} a ~~big~~ ^{big} difference between the old kitchen which symbolically collapsed - the building collapsed killing 2 people. And just before that, it had transplanted into another location, changed hands, & became more established.

St. We'd turned it over to someone ~~else~~ else. To Bob Sterns, who's now at the Cincinnati Museum. It's a good platform for curators. The Kitchen.

W. It's a myth!

W. Yes, but that was due to the ^{particular} vacuum. There was nothing else. Said became ... it took life on its own. We gave it an openness, but I don't have anymore.

St. We had the luxury of never turning anyone down. We just asked people what date they wanted, never what they were going to do. I still think that's the way to run this kind of place. Let anybody who wants to, takes it over, and just let people continue/keep taking

it over. The People know what to do in a space like that, when they get one.

W - It was a little bit disappointing to us that a traditional studio was never established or carried on there, because there was no other space.

M - So after you left the Kitch, you went to Buffalo?

S - Yes, and there we had our own lab in our own home, our creative space was also our living space. We ~~staff~~ helped the university set their lab together, but it was separate.

W - Now we bring to think about ~~the~~ how to direct life off what we do. But I must confess, that the most free ~~is~~ part I ever got ~~for~~ was from the government. Teach was a project, it was less honest, and the direct work, was the least honest. I worked for the American Can Comp. to make a living and I found it extremely problematic. ~~so, of this funding system~~

S - The N.Y. State Council ^{actually} was quite radical in the beginning. They made us just going ahead of the rest of the country. They used to come down to Buffalo, go out, the plots, look at the work, talk to the people, and then tell them "you ought to apply", and then tell them how to do it.

Funding from
a the money

when they found
work they
thought
should
be funded
and then

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ST It's interesting to think how art flourishes where the money is. I saw it there, the money came there, & the creation exploded. It's probably the same thing that happened at the Medici's. Wherever people gave support... that lasteth forever.

W We're basically interested in our supported art. We are not interested in art that ~~makes it~~ commercial. That's different. Non-salable art is our interest. It lives in its own domain. Our interest in ~~infection~~ is, ambiguous products, the dying, the weak. The strong, established things for me, eventually become oppressive and boring.

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ST My idea of art is that art-making is a lifestyle. It is a certain recklessness. Most artists are those people who don't fit in society, they don't become wage earners. The artist & the product can't be separated.

W I didn't follow what you said abt art being fragile

→ (and solid) I think of art as fragile, unstable. The art form has no place to be performed at ~~right~~ my not open.

W Hendricks, a brilliant performer, he did "broken frame theater". he would move, over a period of maybe 3 hours, about the ~~stage~~ & you had to be there to track all the movements. ~~performed~~ That goes into profound performing concepts, but ~~what~~ who emerged

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from that movement but Bob Dylan, who does opera, the most bombastic, brutal, bad band band. The most fragile, unperformable unspecified was so endangered.

But that's the level of creativity to me the most interesting & the least defined that's what's most useful to me. The homosexual theater ^{what was} for example, was unbelievable to me, coming from New York, I found so radical. It took me totally by surprise. They brought all the garbage of the 20's up there, on stage with these aberrant cultural things - they made a theater. You think they survived? No, they didn't survive. They didn't survive culturally, or physically. It was too fragile.

Mosazines can create a very strong illusion of art, then certain individuals, critics can formulate things, but underneath you find they're very fragile. And Warhol is there like a giant, but underneath this are intricate webs of useless pieces ^{new} (effigies), not fully + performed, very intellectual strands. maybe one day it will come out, maybe such things are gone forever.

St. Sometimes the magazine overdo it though and overblow so the art is known so famous

he can't work anymore because they've become too famous, + that's equal god. Once too much is expected of you ... what do you do.

We change your name & stat again.

Wahn - Do you feel any of that ~~pressure~~^{burden} yourself?

w - we were famous for 20 minutes, an article in the NY Times, But we were known in a small group of video people, we weren't in the mainstream. We do what we've done, sometimes it's synchronous to the art stream, sometimes it's ~~total~~ anachronistic. we haven't gotten ^{any} political critic who's ~~seen~~ ^{seen} an analysis on work.

St How would they do it

5) How would you do it
6) We're known as a strange couple, a
sociological phenomenon, but there's no
one who would ask us for work... ~~that we~~
do ~~work~~ may be absolutely useless. How do you
know how do we know. Others have ve
well, ~~it's~~ ^{it's} definitely work, describable. we've always
gone ^{a little bit} beyond the technological, the easy inter-
pretation. Because we go into the basics of the
operation of the material. we had to struggle to

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decode it, and even the next person would have to try to describe it, and it would be misleading, so nobody does, and that isn't ~~as fine~~, ~~as long as we can operate~~ and do it, it is all right, so we ~~are~~ ^{are} ~~as~~ ^{as} promoter of the media, as ~~as~~ ^{as} ambassadors, or judges

St We sit on a lot of panels I've done that a lot lately, and the best work I've seen is the south, actually was in the SW, in Houston ~~the ad was from~~ It was very individualistic, & very well done.

(Stuff about grants, kids, a target).

Jackie - why did you come to Santa Fe?

W - We expected it was going to be much warmer here (laugh). This is the desert! ~~We first came then~~

St When we first came then, in '72, we had liked it. when we decided to leave Buffalo, we just came to Santa Fe. From the time we arrived in '72, I rented a car, drove up here the people we met, ~~reality~~ said "Yes, Yes, Yes!"

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So we never stopped anywhere, ^{like} you're supposed to when you make a drastic move in your life.

Male - You were taken abt lifestyle. ~~It~~ wasn't moving here a big change.

Wo. I could be anywhere. The goal of my struggle is that machine, and these actions that come out, I have to examine them very carefully. The rest the trees + the hills, are very beautiful, and I'll stay out for 20-30 minutes, I get refreshed. But this work is unrelated.

So ~~But you were to one place instead of staying here~~ But we need a larger space which perhaps we could get in 700, but Woody, you want to be here? Not you say the outside is just a decoration.

Male - All the contradictions are true at Woody! Wo. It's beautiful, but the uninterrupted volume of time we get here is what's important. In NY, it was a rush, a madness, though it worked for us. But here, it's the first time I've achieved nothingness, that you can face out yourself. Otherwise, you get involved, involved. Here, there's the privilege of unprogrammed time.

Jackie. what about the tv station being talked about? How will that affect the ~~the~~ unprogrammed time? Is it going to happen?

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It I want to do whatever ~~needs~~ I can to make it happen, but ~~the~~ I don't have time to actually do it. It's an incredible challenge to ~~set up~~ low power station to Santa Fe, Los Alamos, Taos. Make it a total cultural station. Make - a response station?

St - ~~total~~ station is a one-way street, but if you run it like the kitchen, where anyone can schedule a time, and isn't ~~available~~ anyone he or she is going to present. Let it go out, let it fail when it must. In that sense, it is 2-way. ~~to~~ ~~any~~ low power station. How do you see it structured? You may have programming.

St - I see it growing organically. We would be lucky to do this a day to day a week to begin. I think there's a ~~five~~ ~~five~~ minimum we'd have to meet. But there's a lot of backlog programming we could use. At first we'd be kinda just to be on the air. But as people saw it, they would hopefully begin using it.

W - would the community have full control of the ~~station~~ programming? St - no, that's not possible. The kitchen won't be a democratic system, because the person who performed

would have

had to be a performing artist. The creation isn't democratic. It's a skill. People who are not creating, will not ask for time.

11 The town isn't going to have a studio for the station. People will just provide tapes ~~at, not just tapes~~. Hopefully, it will make individual video & film artists studios more active.

12 It's now, April - what has been done at the engineering stage, the application has been put in, and we've put out feelers for funding. If we're on the air in a year from now I would consider that a miracle, though it could happen.

~~stuff on video stuff available - see things for programming~~

13 we could do lectures, live, and the rare, ^{or sophisticated} but available programming that's already available.

14 w/ total dedication (someone) the economic thing has to be figured out. that's a huge obstacle.

15 The funding will determine the programming. To off the funding is local, most of the programming will be local.

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✓ I don't be totally enthusiastic about the station because I'm not that interested in transmitted signals. It's a ~~simple~~ service. What it does is you can get music from a lot of other sources.

I experimented, it's very easy. When people go shopping on television, to see what's on, they're going to ^{see} ~~see~~ this station. People will start watching it, maybe just while there are commercials on the others. After a year, you can start to measure its impact.

Dakini - I think PBS probably started the same way. People turned to it just because they didn't like what was on commercial TV.

M - But so many people in Santa Fe have cable now.